

## Tadashi Wakashima 70 JT Award

**Theme:** Free, but it must include at least one fairy element (fairy pieces or fairy conditions are accepted, but fairy board (e.g., 9x9 board) is not accepted).

All fairy pieces and conditions are allowed, if the problem is checked by a known solving program.

**Stipulation:**

Section a): #2-#3.

Section b): H#2-H#3.

Twinning and multiple solutions are accepted; Zeroposition is not accepted.

Closing Date: 31<sup>st</sup> October, 2022

Judges: Vlaicu Crişan and Eric Huber (Romania)

When Toshi-san invited us to judge the tournament organized for Tadashi-san's Jubilee, we almost instantly accepted. We have known Tadashi for more than 20 years and developed a strong friendship during the years. The Japanese Sake tournament was an inspiration for us to organize the Romanian Tzuica tournament.

We eagerly expected to see many interesting compositions submitted for the jubilee tournament. From a quantitative perspective, the number of entries was rather high: 21 in section A and 58 in section B.

**Participants:**

*Section A – Direct*

James Quah – 1; Lev Grolman – 2; Georgy Evseev – 2; Alexandre Feoktistov – 2,14; Ladislav Salai Jr – 3; Michal Dragoun – 3; Igor Kochulov – 4; Atsuo Hara – 5; Sven Trommler – 6,7,8,9; Semion Shifrin – 10; Jean-Marc Loustau – 11; Juraj Lörinc – 12,13; Jan Golha – 15; Sébastien Luce – 16; Victor Syzonenko – 17; Bojan Basic – 18,19,20; Marjan Kovačević – 21;

*Section B – Helpmates*

Ľuboš Kekely – 1,2,3,4; Kankuh Kobayashi – 5; Sébastien Luce – 6,34,35,57,58; Eugene Fomichev – 7; Anatoly Skripnik – 7; Stephan Dietrich – 8,9; Michal Dragoun – 10,11,32; Franz Pachtl – 12,18; Dieter Müller – 12,18; Igor Kochulov – 13; Sven Trommler – 14,15,16,17,18; Frank Richter – 14; Harald Grubert – 17; Kenneth Solja – 19,20,21,22,23,24; Semion Shifrin – 25; Pierre Tritten – 26; Theodoros Giakatis – 27,28; Kostas Prentos – 28; Pietro Pitton – 29,33; Juraj Lörinc – 30,32; Antanas Vilkas – 31; Alexandre Feoktistov – 36,37,38; Themis Argirakopoulos – 39; Jan Golha – 40,41,42; Ricardo de Mattos Vieira – 43,44,45,46,47; Hara Atsuo – 49; Kostěj Šoulivý – 50,51; Rolf Kohring – 52,53; Dirk Borst – 54; Bojan Basic – 55,56;

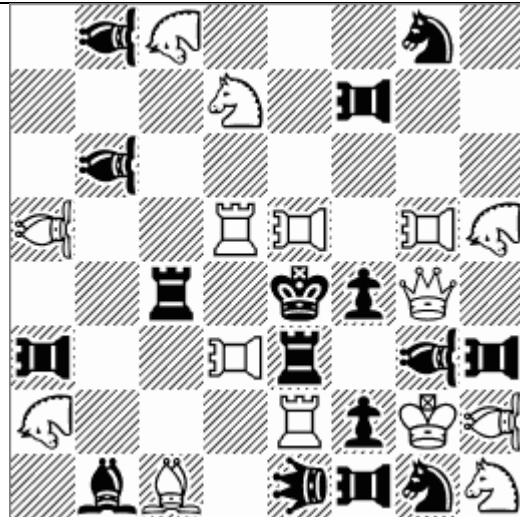
*(One problem in Section B has been withdrawn. - Ed.)*

**Section A – Direct**

**1<sup>st</sup> Prize**

Lev Grolman, Georgy Evseev and Aleksandre Feoktistov

Tadashi Wakashima-70 JT



#3

h2, a5, g3, b8, b6: Vao

h5, c8, a2: Nao

g5, e5, d3, h3, f7, a3, f1: Pao

e1: Leo

1.PAd4 ? (2.Sf6+ Sxf6 3.Sxf2#)

1...LEd2 2.VAc3+ Bxa2 3.Sxg3#

1...PAfxh1 2.Rd6+ Rxc8 3.Qxf4#

1...PAhvh1 2.Sc5+ Rxc5 3.Rxe3#

1...PAf5 2.PAe6 (3.Qxf5 #)

2...PAxa5/PAxh5 3.Se5#

2...Se7/Sh6 3.Sf6#

1...Rxe2!

1.PAf5! (2.Sc5+ Rxc5 3.Sxf2#)

1...LEd2 2.Rd6+ Rxc8 3.Sxg3#

1...PAfxh1 2.Sf6+ Sxf6 3.Qxf4#

1...Rxe2 2.Qxe2+ 2...Sxe2/VAe3 3.Sxf2#

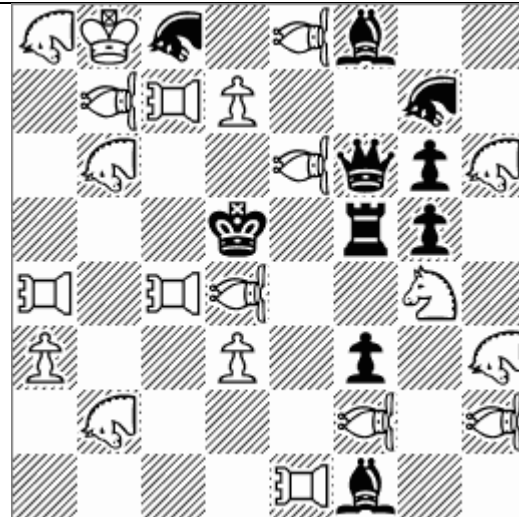
1...PAhvh1 2.VAc3+ 2.Bxa2 3.Rxe3#

1...VAd4 2.Qf3+ PAxf3/Sxf3/PAhvf3 3.PAg4 #

**2<sup>nd</sup> Prize**

Jean-Marc Loustau

Tadashi Wakashima-70 JT



#2

a4, c4, c7, e1: Pao

d4, b7, e8, e6, f2, h2: Vao

b2, a8, b6, h6, h3, c8, g7: Nao

1.PA7c6+? Kxe6!

1.PA4c6+? Kd6!

1.PAe5? (2.PA4c6# **B**)

1...Rxe5 2.Sxf6# **M**

but 1...Bc5! **p**

1.VAhe5? (2.PA7c6# **A**)

1...Be2 2.VAf4#

1...NAe4 2.dxe4#

1...Bd6 2.PA4c6# **B**

but 1...Qxe5! **x**

1.VAde5!!? (2.PA4c6 # **B**)

(not 2. PA7c6+ **A**? Kc5!)

1...Kc5 2.Se3#

1...Bc5 **p** 2.PA7c6# **A**

but 1...Rxe5 ! **y** (2. Sxf6+ **M**? Kc5!)

1.Se5!!! (2.Sc6 # **C**)

(not 2.PA7c6+ **A**? nor 2. PA4c6+ **B**? Kxe5!)

1...Kxe5 2.NAbf4#

1...Rxe5 **y** 2.PA7c6 # **A**

(not 2. PA4c6+ **B**? Kxd4!)

1...Qxe5 **x** 2.PA4c6 # **B**

(not 2. PA7c6 **A**??)

### 1<sup>st</sup> Prize – No 2 (Grolman, Evseev and Feoktistov)

This composition deserves a detailed study. In the try, wPA<sub>d3</sub> moves to d4 to cut the line of bVA<sub>b6</sub> towards f2. This move facilitates the guard of g3 by bPA<sub>a3</sub>, respectively of e3 by bVA<sub>b6</sub> and threatens mate after cutting the line of bPA<sub>f7</sub>.

The main defenses are either captures of the mating piece (wSh1) or adding an extra guard on f2, but each defense introduces a weakness:

- bPA<sub>f1</sub>:h1 removes one of the double guards over f4, so White can mate after cutting the guard of bVA<sub>b8</sub>
  - bPA<sub>h3</sub>:h1 removes one of the double guards over e3, so White can mate after cutting the guard of bVA<sub>b6</sub>
  - bLE<sub>e1</sub>-d2 removes one of the double guards over g3, so White can mate after cutting the guard of bPA<sub>a3</sub>
- The refutation of the try is rather brutal, capturing the wRe2.

In the real play, wPA<sub>e5</sub> moves to f5 to cut the line of bPA<sub>f7</sub> towards f2. This move facilitates the guard of g3 by bVA<sub>b8</sub>, respectively of f4 by bPA<sub>f7</sub> and threatens mate after cutting the line of bVA<sub>b6</sub>.

Again, the main defenses are either captures of the mating piece (wSh1) or adding an extra guard on f2, but each defense introduces a different weakness:

- bPA<sub>f1</sub>:h1 removes one of the double guards over f4, so White can mate after cutting the guard of bPA<sub>f7</sub>
- bPA<sub>h3</sub>:h1 removes one of the double guards over e3, so White can mate after cutting the guard of bPA<sub>a3</sub>
- bLE<sub>e1</sub>-d2 removes one of the double guards over g3, so White can mate after cutting the guard of bVA<sub>b8</sub>

The careful reader will instantly observe the following pattern is realized:

Key	Threat	a	b	c
?	A	B	C	D
!	D	A	B	C

This pattern is actually the notoriously difficult 4-fold Shedy cycle and is realized using an entirely new mechanism for presenting in #3 using line effects as main motivations – now that's WCCT-11 theme! It is amazing the author managed to show this cycle without using the standard [half]battery device. To our knowledge, only Alexandre Kuzovkov 1<sup>st</sup> Prize Israel Ring Tourney 2016-17 managed to achieve the same performance in threemovers (see Annex A). Moreover, the usual line symmetry typical for such composition has been transformed to a diagonal symmetry across the h1-a8 diagonal.

Last, but not least, there is also some interesting by-play both in the try and real play, which further enhances the overall value of the composition.

### 2<sup>nd</sup> Prize – No 11 (Loustau)

Another magnificent composition, also worthy of a very detailed presentation! The author claims a complete 3<sup>rd</sup> degree arrival-threat correction.

To deliver mate, White wants to put a piece on c6, but nothing works: PA<sub>c7</sub>-c6 releases the guard of e6, while PA<sub>c4</sub>-c6 releases the guard of d6.

The first try placing VA<sub>h2</sub> on e5 adds an extra guard on e6 from PA<sub>e1</sub> and threatens PA<sub>c7</sub>-c6, but is brutally refuted by the bQ capturing the wVA and pinning wPA<sub>c7</sub>. White tries to correct by placing VA<sub>h2</sub> on d6, but this allows the refutation NA:f2 creating a flight on c5.

The second try placing PA<sub>e1</sub> on e5 adds an extra guard on d7 from VA<sub>h2</sub> and threatens PA<sub>c4</sub>-c6, but Black can place bB on c5 interfering the wPA. White tries another correction by placing VA<sub>d4</sub> on e5, but this allows another brutal refutation R:e5 creating a prospective flight on d4.


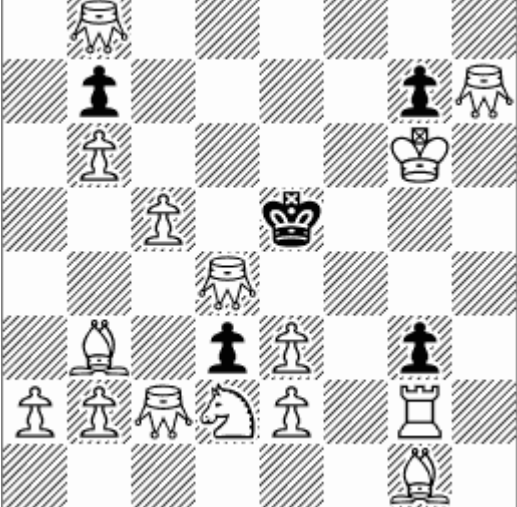
Since both attempts failed, White plays another piece on e5 – the Knight – which threatens to deliver mate on c6. The key also gives a flight on e5 and explains why the former threats fail. Any black capture on e5 would theoretically lead to the threatened mates from the tries, but there is a neat dual avoidance: 1... Q:e5 pins wPA<sub>c7</sub>, so only 2.PA<sub>c4</sub>-c6 works, while 1... R:e5 removes the guard on d4 by wNA<sub>h6</sub>, so only 2.PA<sub>c7</sub>-c6 mates.

The author's comment sums everything: 3 thematic threats (PA<sub>7c6</sub>, PA<sub>4c6</sub>, Sc6) are played on the same square (c6): so there is a kind of echo between the three 1<sup>st</sup> white moves on the same square (e5) and the



## 2<sup>nd</sup> Honorable Mention – No 5 (Hara)

An impressive task seemingly effortlessly done: 7 variations duel PA-PA, including a cross against a cross. This setting extends the record shown by Rehm & Widlert, Comm. Spisska Borovicka Bern 2014 (Annex C). The author skillfully avoided the duals after 1...Pac5 by adding the static pin wRh5-bSe5 forcing a double check. The composition has also a didactic value for explaining to a newcomer what a duel is about.

<b>Commendation</b> <b>James Quah</b> <b>Tadashi Wakashima-70 JT</b>	<b>Commendation</b> <b>Sébastien Luce</b> <b>Tadashi Wakashima-70 JT</b>
 <p>#3 h3, a2, c1: Rose</p>	 <p>#2 Take &amp; Make b8, h7, c2, d4: Grasshopper</p>
<p>1.Be8! (2.Qe7+ Rd6 3.Qxd6#)  1...ROc7 2.Qxc7+ Rc6 3.Qxc6#  1...ROd5 2.ROg5+ Qde4 3.ROb7#  1...ROb4 2.ROf2+ Qee4 3.ROa4#</p>	<p>1.Ge4! zz  1...Kxd4-a1 2.Ga8#  1...Kxd4-h8 2.Gh1#  1...Kxe4-h1 2.Ga1#  1...Kxe4-a8 2.Gh8#</p>

## Commendations without order

### No 1 (Quah)

The mechanism is very interesting: two black Queens are initially pinned by the white Rose. In the main thematic variations, the black Rose anticipatorily interferes one bQ, enabling a spectacular mate after two consecutive unpins: sheer fireworks! The author's comment says all the important bits: *This problem failed to qualify for JF10 TT (16 units). Threat and 1...ROc7 both show boring unpinning. The other two variations show consecutive unpinning. One queen is unpinned with check. After interposition, there is a Gamage unpin of the other queen, who cannot prevent the check due to an interference by the Rose.*

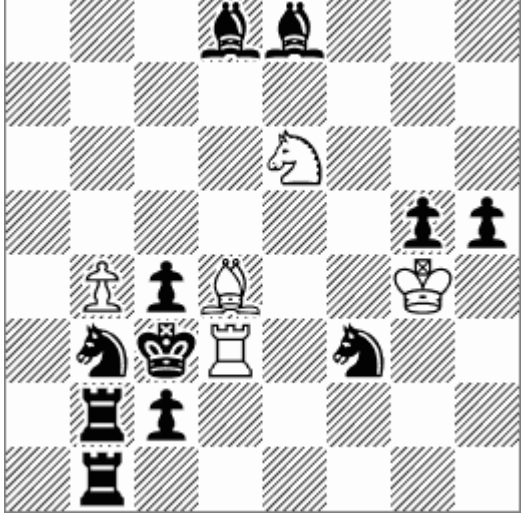
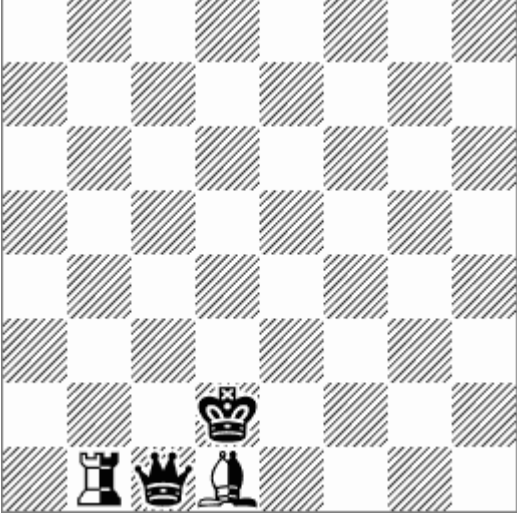
This composition would have been placed higher in the award without the technical cookstopper bROc1.

### No 16 (Luce)

Another task: all four corners are visited by the black King and two Grasshoppers in a two-mover! This impressive rendering makes up for the unprovided flight h8 and the *en prise* key piece, taking into account it offers two additional flights. Understandably, only Black exploits the fairy condition Take&Make.

**Section B – Helpmates**

<b>1<sup>st</sup> Prize</b> <b>Igor Kochulov</b> <b>Tadashi Wakashima-70 JT</b>	<b>2<sup>nd</sup> Prize</b> <b>Michal Dragoun</b> <b>Tadashi Wakashima-70 JT</b>
<p>H#2.5 4 solutions Madrasi</p>	<p>H#2 4 solutions d7: Pao a6: Leo</p>
<p>1...f8=Q 2.nPc1=nQ Qa8 3.nQh1 nQd5# 1...f8=S 2.nPc1=nS+ nSe2 3.nSf4+ nSg6# 1...f8=R 2.nPc1=nR Rxf6 3.nRf1 nRxf5# 1...f8=B 2.nPc1=nB Bxe7 3.nBa3 nBxd6#</p>	<p>1.Kc2 LEa3 2.Qd6 Rb2# 1.Ke3 PAF7 2.Qb5 Bf4# 1.Qf3 Rb5+ 2.Ke4 PAe7# 1.Qc2 Bd6+ 2.Kc3 LEa5#</p>

<b>3<sup>rd</sup> Prize</b> <b>Rolf Kohring</b> <b>Tadashi Wakashima-70 JT</b>	<b>4<sup>th</sup> Prize</b> <b>Jan Golha</b> <b>Tadashi Wakashima-70 JT</b>
	
H#2.5 Mars Circe b) Sf3 -> f2	H#2 Take & Make Circe Take & Make
a) 1...B-c1xg5 2.Sfd4 B-c1xb2 3.Bg5 B-c1xg5# b) bSf3-->f2 1...R-h1xh5 2.Sd3 R-h1xb1 3.Bh5 R-h1xh5#	1.Qxb1-b3[+nRc1] Bxb3-c3[+bQg8]+ 2.Kxc3-h8[+nBd2] nBxc1-c3[+nRh1]# 1.Qxd1-b3[+nBe2] nRxb3-d1[+bQa2]+ 2.Kxd1-a1[+nRd3] nBxd3-c3[+nRd1]# 1.Kxd1-h5[+nBb3] nRxc1-h6[+bQg1]+ 2.Kxh6-h1[+nRe6] nBxe6-e4[+nRh6]#

### 1<sup>st</sup> Prize – No 13 (Kochulov)

The most original composition from the tournament: the promoted neutral piece delivers mate while half-paralyzed by a white promoted piece. The Babson task is shown with utmost clarity.

The potential duals are neatly avoided by clever placement of bQ – which must be paralyzed by the promoted wQ and bS – which paralyzes wSf8 hence forcing the path of nS. The wSc7 guards flights in all four solutions. the problem reminds us of [harmonie's 12<sup>th</sup> thematic tourney](#) (the tourney theme was half-paralysis or *Halb-Lähmung*).

### 2<sup>nd</sup> Prize – No 11 (Dragoun)

The best composition from an aesthetic point of view: two pairs of solutions in diagonal-orthogonal correspondence, in which two pairs of pieces mutually exchange their roles: wB/wR and wLE/wPA. Of course, there is no deep strategy – bQ interferences / selfblocks, but the superb economy provides more than enough compensation.

### 3<sup>rd</sup> Prize – No 53 (Kohring)

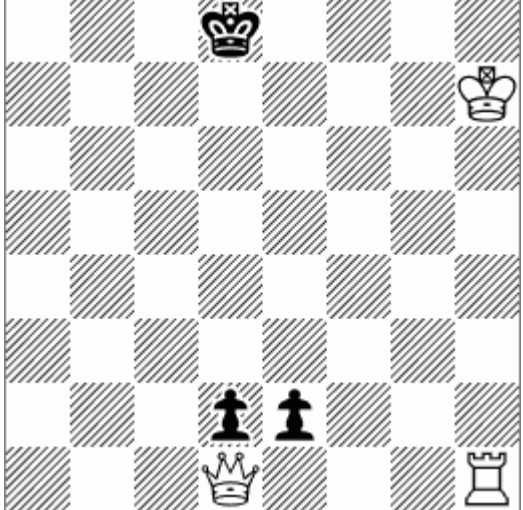
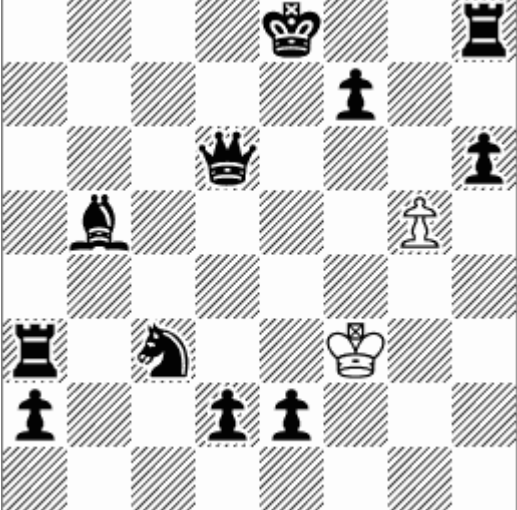
An unusual interpretation of Meerane theme (same move as key and mate) using Mars Circe: W1 and W3 are played on the same square. The rich interplay is highlighted by the Follow-My-Leader effects present in B2 and B3. The mates exploiting the alternative pins of black Rooks are excellent. The tries a) 1... B:b2? 2.Sfd4 B:g5#?? 3.B:b4! and b) 1... R:b1? 2.Sd3 R:h5#?? 3.B:e6! explain why the black Bishops must be





able to interfere on g8-d5 diagonal, respectively on b5. The solid presentation excuses one pair of pawns useless in each solution.

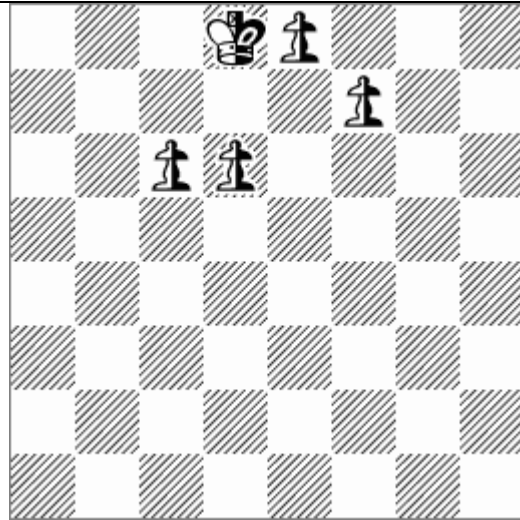
### Commendations without order

<b>Commendation</b> <b>Theodoros Giakatis</b> <b>Tadashi Wakashima-70 JT</b>	<b>Commendation</b> <b>Pietro Pitton</b> <b>Tadashi Wakashima-70 JT</b>
	
<p>H#2 2 solutions Circe Take &amp; Make</p>	<p>H#2 3 solutions Point Reflection</p>
<p>1.exd1-g1=B[+wQd1] Qxg1-a7[+bBf8] 2.Bh6 Rxh6-f8# 1.exd1-f1=R[+wQd1] Rxf1-f7[+bRa8] 2.Ra4 Qxa4-a8#</p>	<p>1.Qb4 g4 2.d1=B g4-c8=Q# 1.0-0 Ke3 2.Kh7 gxh6# 1.Kd7+ Kg4+ 2.f5+ gxf6 ep.#</p>

**Commendation**

Bojan Basic

Tadashi Wakashima-70 JT



H#2.5

b) nPd6 -&gt; d7

Circe

GlasgowChess

a)

1...nPd7=nB 2.nBg4 nPc7=nR 3.nBh5 nKxe8[+nPe7]#

b) nPd6--&gt;d7

1...nPc7=nS 2.nPf6 nPf7=nQ 3.nQe6 nSxe8[+nPe7] #

**No 27 (Giakatis)**

This miniature earns its place due to a curious effect: in the combination Take&Make with Circe, the rebirth of the captured piece occurs only after the “Make” part of the capturing piece is finished. This feature is exploited on the mating move. In fairy chess it is very important to specify the order of every single movement slice in order to avoid ambiguity or theoretical interpretations!

**No 29 (Pitton)**

Simple and amusing: the Valladao theme in Point Reflection with minimal white force. The author was unlucky to have the 13<sup>th</sup> piece set on the board, spoiling an appealing Meredith setting. Nevertheless the charm of the solutions is not lost, with the en-passant solution being by far the most spectacular.

**No 56 (Basic)**

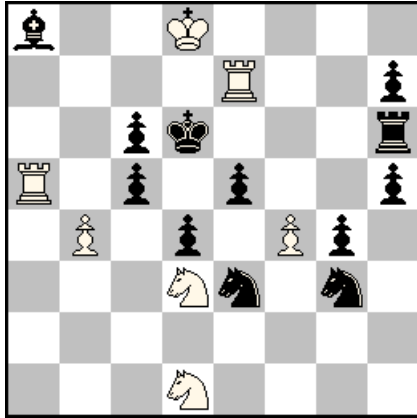
The combination of Glasgow and Circe allows a neutral AUW and specific mates to a neutral King. Of course, only a neutral Pawn can mate the neutral King. The presence of neutral Pawns on the last rank is surely illegal, but hey – we are in the fairies world, not in the retros, so we should not worry at all about legality concerns!

Annexes

**A - ref. Section A - 1<sup>st</sup> Prize**

Alexander Kuzovkov

1<sup>st</sup> Prize Israel Ring Tourney 2016-17



#3

(7+12)

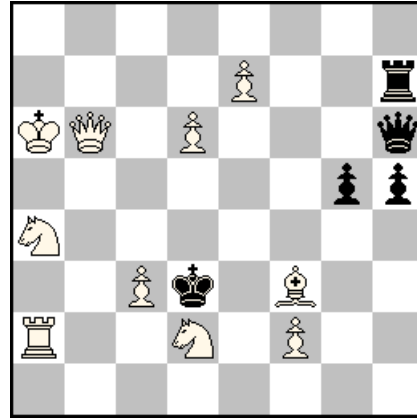
1.S1f2? [2.fxe5+ **A** Kd5 3.Rxc5#]  
 1...Sc4 **a** 2.bxc5+ **B** Kd5 3.Sb4#  
 1...Kd5 **b** 2.Rxc5+ **C** Kd6 3.fxe5#  
 1...Se4 **c** 2.Rxe5 **D** [3.Sxe4#] Se~ 3.bxc5#  
 but 1...e4!

1.S1b2! [2.bxc5+ **B** Kd5 3.Rxe5#]  
 1...Sc4 **a** 2.Rxc5 **C** [3.Sxc4#] Sc~ 3.fxe5#  
 1...Rd5 **b** 2.Rxe5+ **D** Kd6 3.bxc5#  
 1...Se4 **c** 2.fxe5+ **A** Rd5 3.Sf4#

**B - ref. Section A - 1<sup>st</sup> HM**

Marjan Kovacevic

1<sup>st</sup> Prize Julia's Fairies-10 JT 2022



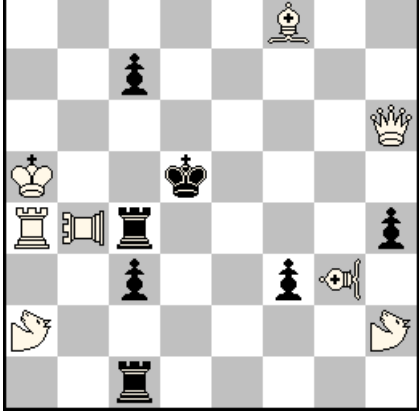
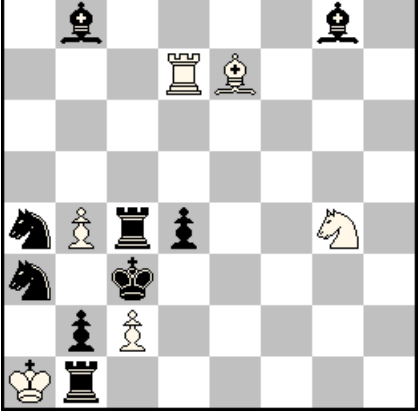
#2

(10+5)

Masand

1.Qb5[a4=b][g5=w] +? but 1...Kxc3 !  
 1.Qd4[f2=b][c3=b][a4=b][d6=b] +? but 1...Kxd4 !  
 1.Qe3[d2=b][f2=b][f3=b][g5=w][e7=b] +? but  
 1...Kxe3 !

**1.d7 !** threat: 2.Qg6[g5=w][h5=w][h6=w][h7=w] #  
 1...Qf6 2.Qd4[f2=b][c3=b][a4=b][f6=w][d7=b]#  
 1...Qe6 2.Qe3[d2=b][f2=b][f3=b][g5=w][e6=w]#  
 1...Qd6 2.Qd4[f2=b][c3=b][a4=b][d6=w] #  
 1...Qc6 2.Qb5[a4=b][g5=w][c6=w] #  
 1...Qxb6[f2=b] + 2.d8=Q[b6=w][e7=b] #  
 1...Qf8 2.d8=R[f8=w] # (2.Qb5? 2.Qd4? 2.Qe3?  
 2.Qg6? 2.Qd6? 2.Qb1? 2.d8=Q?)  
 1...Rxe7 2.Qd6[h6=w][d7=b][e7=w] #

C - ref. Section A - 2 <sup>nd</sup> HM	D - ref. Section B - 3 <sup>rd</sup> Prize
<p>Hans Peter Rehm &amp; Kjell Widlert Comm. 26<sup>th</sup> Spisská Borovicka, Bern 2014</p>	<p>Armin Geister &amp; Daniel Papack Gaudium 2018</p>
	
<p>#2 (8+7) Rose a2, h2 ; Vao g3 ; Pao b4</p>	<p>hs#2.5 2.1.1.1... (6+9) MarsCirce</p>
<p>1.Qa6! [2.Qxc4#] 1...Rg4 2.PAf4# 1...Rf4 2.PAe4# 1...Re4 2.PAd4# 1...Rd4 2.PAc4# 1...Rc6 2.PAb6# 1...Rc5+ 2.PAb5# 1...c5 2.Qd6#</p>	<p>1... Bf4! 2.Be7-c1xb2 Sa3-b8xd7 3.Bb2-c1xf4+ Sb2# (1... Bb~? ... 3... B-f8xb4!) 1... Bh7! 2.Rd7-h1xb1 Sa4-g8xe7 3.Rb1-h1xh7+ Sb1# (1... Bg~? ... 3... B-c8:g4!)</p>

### Fairy Definitions

**Camel:** (1,3) leaper.

**Camelrider:** a rider along a straight line on squares lying a camel's move away from each other, e.g. a1-b4-c7.

**Circe:** when captured, a piece (other than king) is reborn on its game-array square: rook, bishop and knight are reborn on the square that is the same colour as the square of the capture, pawns on the file of the capture. If the game-array square is occupied, the captures piece disappears, as in a normal capture. Castling is permitted with a reborn rook. Fairy pieces are regarded as begin the result of promotion and so are reborn on the promotion-square on the file of the capture.

**Circe Take & Make (Anti Take & Make)\*:** After a capture, the CAPTURED unit must immediately, as part of the same move, play a non-capturing move, starting from the capture square. If no such move is available, the capture is illegal. The CAPTURING side chooses where to move the captured piece (even though it's not of his color). Checks are as in normal chess: after the notional capture of the checked King, the King does not move away from its square.

**GlasgowChess\*:** Pawns are promotes on their seventh (white) or second (black) rank instead of the eight or first. Therefore, the white Pawns standing on the 1st, 7th and 8th rank are illegal, while the black Pawns are illegal on 1st, 2nd and 8th rank.

**Grasshopper:** moves along queen-lines over another unit of either colour to the square immediately beyond that unit. A capture may be made on arrival, but the hurdle is not affected.

**Leo:** the Chinese queen, which moves like a normal queen but captures like a lion.

**Mars Circe:** in order to capture, any unit (including king) is first replaced on its rebirth-square (as for captured units in circe) and then captures from this square. The captured unit disappears.

**Masand:** as a part of the checking move, a moving piece which directly attacks the opposite king changes the colour of the pieces it guards or attacks, except the kings.

**Nao:** the Chinese nightrider, moving like a nightrider but capturing like a nightrider-lion.

**Neutral piece:** belongs to whichever side chooses to use it. It can therefore be moved or captured by White or Black, and in circe it is reborn according to the capture. A king may not be moved on to a square controlled by a neutral piece, because of self-check.

**Nightrider:** a rider along a straight line on squares lying a knight's move away from each other.

**Pao:** the Chinese rook, which moves like a normal rook but captures like a lion, on rook-lines only.

**Point Reflection\*:** When ANY two units of EITHER color stand on squares that are diametrically opposite with respect to the center of the board [e.g., a1-h8 or b3-g6], they exchange their powers of movement.

Special cases:

A pawn on its 1st rank and its corresponding piece on the 8th rank cannot move by themselves.

Only a non-reflected King and Rook can castle.

Only a non-reflected pawn can capture en passant.

**Rose:** moves like a nightrider but on a circular path, e.g. a1-b3-d4-f3-g1, or a1-c2-d4-c6-a7.

**Take & Make:** having captured, a unit must immediately, as part of its move, make a non-capturing step in imitation of the captured unit from the capture-square. If no such step is available, the capture is illegal. A pawn cannot be placed on its 1<sup>st</sup> rank either in the diagram or as the results of a take&make step after capture. Promotion by capture occurs only when a pawn arrives on the promotion rank as the result of a take&make move. Checks are as in normal chess: after the notional capture of the checked king, the checking unit does not have to step away from the king's square.

**Vao:** the Chinese bishop, which moves like a normal bishop but captures like a lion, on bishop-lines only.

(Definitions from FIDE Album except those with asterisk (they are from Strategems website.))

*(If there is any mistake on this award, please inform the tournament director (Hiroaki Maeshima): [antillas106@gmail.com](mailto:antillas106@gmail.com))*

*19<sup>th</sup> October 2023*

*Hiroaki Maeshima and Toshimasa Fujiwara*

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